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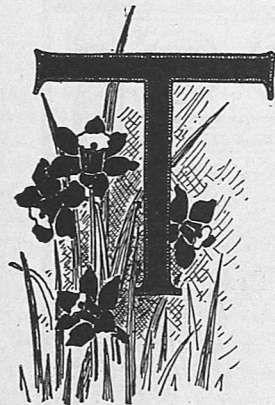
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THE NEW SEASON'S WALL PAPERS.—III.

FREDERICK BECK & CO.

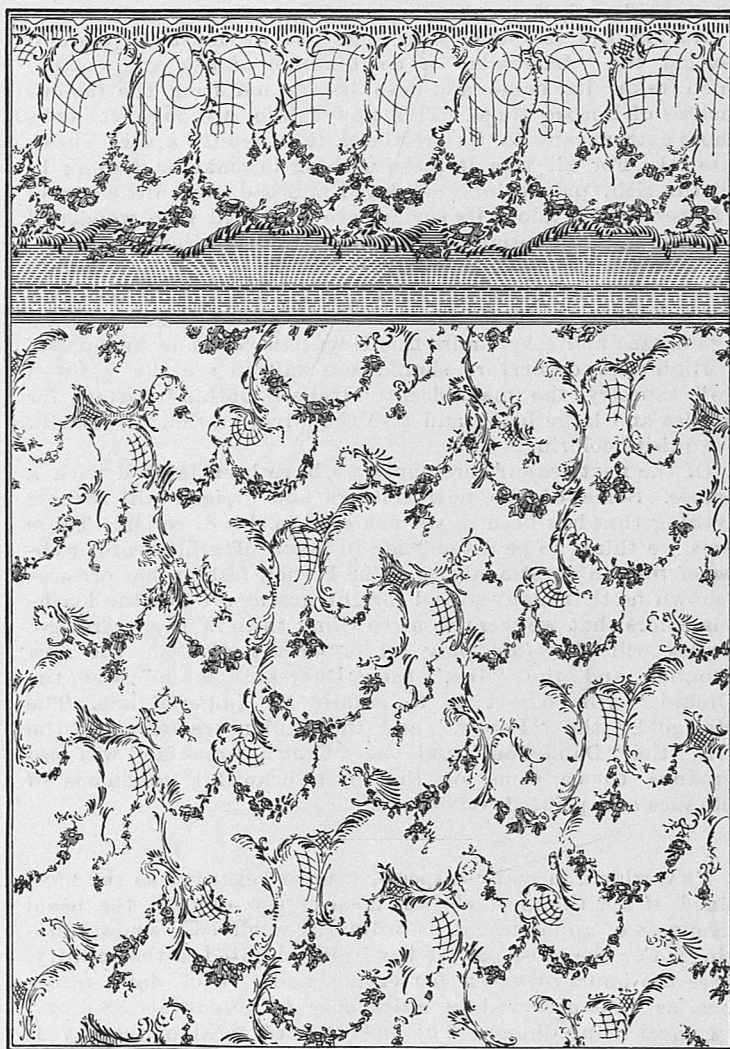


THE number and variety of the special lines manufactured by this firm would, of themselves, be sufficient to stock the store of a high-class decorator, for almost every variety of goods is made, from the peerless Lincrusta Walton, to the ordinary machine-made paper.

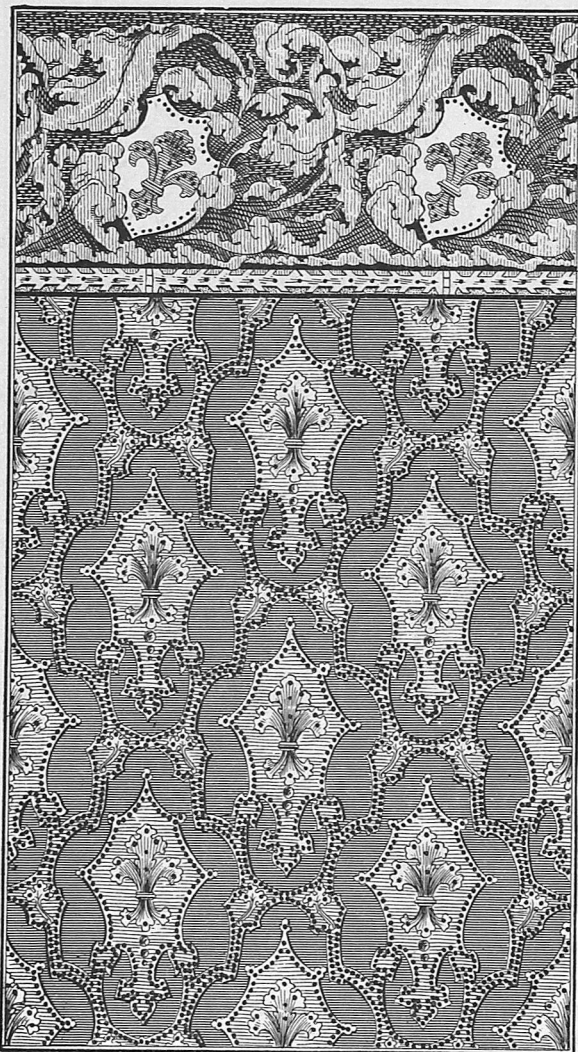
In the various grades of hand-made goods, perhaps there is nothing more sumptuous than their satin hangings. These are composed of paper faced with real satin, which is afterwards embossed in patterns in high relief, the spaces between the

patterns being colored to represent the ground of the design. These satin hangings are in reality pressed papers of the finest kind, with scrolls and *fleur de lis* motives in white satin on

ground, and still others in white satin on white and cream grounds. There are Renaissance effects combined with pomegranates, buds and flowers, in embossed white satin, on a Nile green ground. There is also a beautiful design of cornucopia, mingled with flowers in white satin relief on a pale yellow ground. Altogether the designs in this style of goods represent



ROCOCO DECORATION. BY FREDERICK BECK & CO.



HERALDIC DESIGN. BY FREDERICK BECK & CO.

terra cotta, pale pink and pale green grounds. There are all over Louis XVI. scrolls in white satin relief on a pale blue

scrolls, wreaths, garlands, flowers and fruits, and occasionally birds in ivory satin relief on various soft colored grounds.

Following this line of goods, and having almost an equally fine appearance, is their hand-made mica pressed papers, in which all the patterns produced in satin hangings are reproduced in embossed mica effects, on similarly colored grounds. These papers so well simulate the more costly variety that at a little distance they appear as real satin hangings.

Rich beyond description is their line of hand-made 26 inch illuminated leather papers. These papers in their embossing and richly illuminated surfaces, rival the splendor of the ancient Venetian and Cordova illuminated leather hangings. There are *fleur de lis* patterns produced in variously colored ivory effects, the colorings being in pale yellow, pale pink, and pale green ivory, which are exceedingly rich and sumptuous. Their treatment of gold lacquer is so brilliant that it is impossible to say at a glance whether the papers are made of illumi-

nated pulp, or of embossed metal, the designs are so dazzling in their metallic splendor. There are beautiful designs in strap work, and their Japanese daisy disc, followed by Gothic tracery, Colonial effects, all gleaming like metal, or having the brilliancy of ivory, or of rich leathers, and are all extremely decorative.

Referring to the two wall-paper patterns illustrated on page 100, the heraldic design is a very successful pattern, having a ceiling to match. The pattern is produced in many self tone harmonies, excepting that the shield in the frieze is in a contrasting color, the pattern being illuminated by nail heads in gold and various



CEILING DECORATION IN LINCRUSTA WALTON. BY FREDERICK BECK & CO.

Closely allied to these illuminated papers are their pressed metallized papers, in which both the ground and the design exhibit solid encrustations of metallic effects. The paper seems like a piece of mail armour, or richly decorated metal work, which in certain patterns is enlivened by gleams of mica and flitter.

metals. The pattern in two tones of navy blue, with red shields and gold nails, is very effective. Another harmony in terra cotta, with nail heads in copper, and the shield in a contrasting color, is very beautiful. This pattern is also produced in a line of illuminated leather papers, in tones of dull tan, yellow, green,

etc. These papers have also a pebble embossing, and are highly varnished.

The Rococo decoration is the most successful pattern produced by Frederick Beck & Co. for the present season. They have already sold about one hundred and fifty thousand rolls of this noble pattern. The drawing gives but a very faint idea of its extreme beauty, the Rococo scrolls and garlands being thrown upon a damask ground, with embossing representing a textile fabric, illuminated with mica. The lower part of the frieze is in a contrasting color with the other colors of the pattern. This pattern has also a ceiling to match.

There seems to be no bounds to the skill of the wall-paper manufacturer of to-day in producing effects that have no resemblance whatever to paper. This firm bring out a line of hand-made varnished tiles, after both the English and French styles, which simulate the appearance of glazed pottery to perfection. The patterns are chiefly square tiles, in the centre of which is a circular medallion, embossed with raised lines radiating therefrom and coated with a rich earthenware glaze. These papers are 22 inches wide, and are the widest varnished tile papers ever made in this country.

In 26 inch hand-made embossed papers and flat papers new effects are observable. In many of the designs the idea is to work the lower part of the frieze right into the wall decoration, so as to produce an artistic finish to the wall decoration as a whole. A dark tan wall filler in *fleur de lis* patterns, in pale green and cream, enriched with gold, is repeated close up to the bottom of the regular frieze design, by simply using a piece of the wall filler over the plain part of the frieze ground. The frieze itself is a richly shaded border in Renaissance effects, representing scrolls and masks, with garlands of roses in pink and green.

Another pattern in the same goods has for frieze a richly designed border, also in the Renaissance style in scroll relief effects introducing Louis XV. and Empire motives, all printed in varying shades of dull old rose and creams, enriched at intervals with floral trophies in subdued natural tints. The lower part of the design is an irregular outline, but is filled with a piece of the wall-paper itself, which is trimmed to fit into the irregularities of the frieze without showing any line of demarcation. The frieze in this case has the roses and scrolls in dull pink effects on a tan ground. The same pattern is produced in dull Roman pinks with copper enrichments on a cream ground. Other variations of the pattern are as follows:

A treatment of sage green and drabs, outlined in gold on a French grey ground.

A treatment of dull pinks and greens, outlined with copper on a greyish green ground.

A treatment of grey greens and bronze, outlined with gold on a cream brown ground.

A treatment of cream, sage and green, outlined with gold, on a fawn ground.

There are also five different treatments of creams and pinks, outlined in copper bronze; deep pink, sage green and gold, on terra cotta, Indian yellow, greenish drab, maroon and deep old rose grounds.

There is a new line of 26 inch hand-pressed goods, with silverine effects in both ground and patterns representing metallic grille work, and rich polychromatic effects in designs of scrolls, fruits and flowers. There are designs representing old Venetian leathers and Japanese lacquer papers.

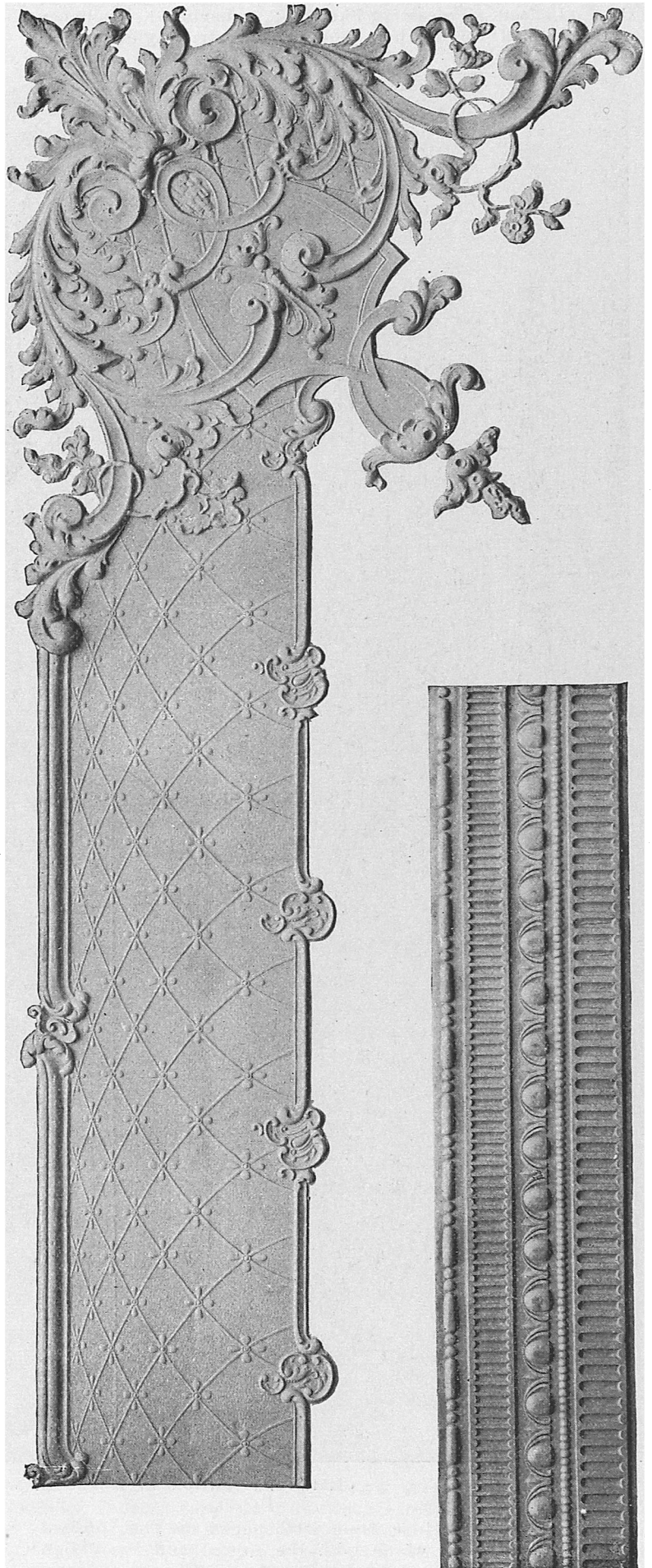
In the line of flocks there are ginger yellow scrolls and garlands on terra cotta grounds. The XV. century brocade designs in two or more layers of flock in yellow on cream grounds are very effective. There are friezes and ceiling designs to match. Yellow flock scrolls on a cadet blue ground makes a very rich paper.

There is a line of hand-printed embossed ingrains with a scattering leaf effect in gold on maroon tinted, cadet, blue and sage green grounds. The pattern is accompanied with a frieze design which is printed at the same time as the wall pattern, and the wall patterns can be had without the accompaniment of the frieze if so desired.

A peculiarity of this firm's goods is the manufacture of new effects each recurring season in their Gobelins and canvas papers. There are beautiful lily patterns in greens and blues, and Gothic, Venetian Renaissance and heraldic effects printed on the plain canvas, and on canvas papers made to represent the textile material.

Another strongly marked line of goods is their tapestry papers, 26 inches wide, printed in satin colors. Many of the

grounds are in soft mica. These are also reproduced in machine-made 26 inch embossed goods.



ROCOCO CEILING DECORATION AND GREEK BORDER IN LINCRUSTA WALTON BY
FREDERICK BECK & CO.

THE DECORATOR AND FURNISHER.

To enumerate the many lines of hand-made, as well as machine-made goods produced by this firm, would be almost an endless task. There are hand-pressed papers representing the effects of gold seal stamping in different colorings; there are hand-made 26 inch embossed papers in all the popular patterns, and there are hand-made gilts and flats, including a special line of hand-made Japanese flats, which are very popular. There

DECORATING LINCRUSTA-WALTON.

BY CHARLES C. HISCOE.



INCURSTA-WALTON, which is so largely used for the interior decoration of residences, etc., requires special treatment at the hands of decorators, and for the information of such of my readers as are not familiar with the subject I will give some hints on the most economical and satisfactory methods of decorating it in

the prevailing modern styles.

PLAIN IVORY AND ANTIQUE IVORY EFFECTS.

To obtain plain ivory and antique ivory effects proceed as follows: With a pound brush paint the material three coats of white paint, the first two coats to be composed of pure white lead, raw linseed oil and turpentine. Omit the oil from the last coat so as to leave a flatted surface. In painting the material care should be taken not to overload with paint or it will flow down and collect on the under parts of the relief of the designs and "skin over." Some decorators stipple the paint after



THE "MARSTON" PATTERN. BY NEVIUS & HAVILAND.

are also hand-made 22 inch embossed gilts and flats, with or without mica enrichment, having floral designs, Celtic scrolls, in harmonies of blue, pink, green and yellow. There are hand-embossed 22 inch mica, representing floral brocades, and there are patterns in Nile green, pale pink and other soft colorings. There is a line of cretonne patterns printed to match cretonne hangings, usually Watteau effects of roses and flowers. These are followed by machine-made Watteau papers with chintz effects, with friezes and ceilings to match.

In machine flats there is a lily pattern in green and yellow, enriched with deep maroon and cadet blue ground. The same effects are produced in three silverine printings, and also in two printings of silverine and two of gold.

The output as a whole is ahead of any former line of goods produced by the firm, and has been designed to meet the requirements of their increasing artistic trade in wall papers.

We must not forget to mention the many new effects that are being produced by the firm in Lincrusta Walton. The former rather rigid patterns produced in this fine material have been influenced by the prevailing demand for French XVIII. century patterns, and the result is that beautiful patterns for wall panels are being produced in Rococo and Louis XVI. effects, and their new staircase patterns in Empire, Louis XVI. and Rococo styles will be warmly appreciated by the artistic high-class decorative trade. There is quite a variety of garlands, wreaths, medallions and so on, made in Lincrusta, and in ceilings special designs are produced for domestic interiors. In the decoration of large halls and buildings, papier maché may perhaps look as well as Lincrusta, because it is not equally scrutinized by the eye, but in the apartments of dwelling houses its effects are very observable, as it totally lacks that sharpness and clearness of modelling for which Lincrusta Walton is famous.



THE "VANDYKE" PATTERN. BY NEVIUS & HAVILAND.

applying, thus avoiding this trouble and insuring an even and uniform surface to work upon. When this is thoroughly dry and hard, with a pound brush give one even coat of white shellac, diluted with grain alcohol. Some decorators use ordinary varnish in place of shellac. This is not advisable, for the reason that in applying the glazing color afterwards the turps in it is apt to cut through or soften the varnish, and when the rubbing